## Call for inputs for a report: Cultural rights and climate change

More info [HERE](https://www.ohchr.org/EN/Issues/CulturalRights/Pages/CallForInputClimateChange.aspx)

**CONTRIBUTION FROM JULIE’S BICYCLE**

**1. What negative impacts of climate change on culture, heritage and the enjoyment of cultural rights by all have been documented in your context? Are particular groups, such as women, persons with disabilities, indigenous peoples, rural persons or peasants, and youth or future generations, as well as cultural practitioners being impacted in specific and disproportionate ways? What efforts are being undertaken to inventory and monitor such impacts?**

The effects of climate change – from sea-level rise and higher temperatures to increasingly frequent extreme weather events such as floods and droughts – all threaten to rapidly degrade the natural and cultural heritage of humankind. There is an urgent need for environmental policy frameworks to support and encourage cultural heritage actors to take action on climate and the environment in order to safeguard cultural heritage and protect wider society from the effects of environmental breakdown. The safe-guarding of cultural heritage for environmental purposes not only aims to protect natural heritage (including crucial habitats and biodiversity) – but also heritage as a driver for new and greener products, services, skills, finance etc. which can enhance the economic, social and cultural value which cultural heritage brings.

The greatest recognition of the potential to leverage cultural heritage for sustainable development - both through its action and its role in engaging local communities - is emerging in the area of sustainable urban development policy, on both the city level and internationally e.g. in the UN’s New Urban Agenda (2016) and UNESCO’s Culture for Sustainable Urban Development (2016). Recognition of cultural heritage’s potential to contribute to and demonstrate environmental solutions and the need to safeguard it against climate change and environmental damage is emerging in cultural and cultural heritage policy, as demonstrated through International Council on Monuments and Sites’ work on cultural heritage and climate change and the inclusion of climate change adaptation as a priority in the EU’s Work Plan for Culture 2019-2022. In addition, and arguably most critical, is the now widespread recognition that indigenous communities have unique and valuable local knowledge, traditions and cultural practices that are both commensurate with a sustainable future and can contribute to effective management strategies in the face of rapid climatic and environmental change. To quote the World Heritage Convention: “... ultimately, if the heritage sector does not fully embrace sustainable development and harness the reciprocal benefits for heritage and society, it will find itself a victim of, rather than a catalyst for, wider change“.

PODCAST: [THE COLOUR GREEN](https://juliesbicycle.com/podcast-the-colour-green/) - by Julie’s Bicycle

We are all stewards of our planet, but the effects of climate change are not shared equally. While it is people in the Global South and marginalised communities in the Global North who are the first to feel the impacts of environmental degradation, extreme weather events, food crop failure, and air pollution, their voices are rarely heard within environmental movements in the UK. Without representing communities at the sharpest end of climate impacts the stories we tell are incomplete; drawing focus to their lived experiences and creative responses are crucial to developing a holistic understanding of the causes of and solutions to this unfolding crisis.

In The Colour Green podcasts, Baroness Lola Young is in conversation with artists and activists of colour who are at the forefront of social innovation – connecting climate justice, race, power and inequality. Guests include speculative fiction writer and pleasure activist, Ama Josephine Budge; artist and former director of the Black Environment Network, Judy Ling Wong; musician and founder of the Rural-Urban Synthesis Society, Kareem Dayes; and poet and creative facilitator Zena Edwards.

**2. Are cultural sites or resources which are critical to participation in cultural life identified as being threatened due to climate change and if so, how? What processes are used to analyse the risk of harm or inaccessibility to these areas and resources? Are records being kept about these risks and impacts?**

Physical risks - e.g. erosion and sea-level rise leading to disappearance of cultural heritage sites. Julie’s Bicycle is in support of the work of the Union of Concerned Scientists, ICOMOS, World Heritage Watch, Historic Environment Scotland and James Cook University to create a ‘Climate Vulnerability Index for World Heritage properties to support cultural heritage professionals to make the links between cultural heritage rights and climate change.

Policy risks - If new national and regional policies require reductions in greenhouse gas emissions, are cultural organisations ready to respond or will they be ‘left behind’ as investment and resources are focused on other sectors of the economy? Currently, there are only a few examples internationally of national and local cultural policymakers systematically integrating climate change into cultural policy in to build a resilient and future-proof arts infrastructure that is ready to respond to climate risks, including the consequences of extreme weather events, volatility in commodity prices (including energy), reputational and economic risks of inaction, and pressure from national and international targets and regulations. Examples include: [Arts Council England environmental programme](https://juliesbicycle.com/ace/) developed and delivered by Julie’s Bicycle, the World Cities Culture Forum collaboration with Julie’s Bicycle to build cultural policy readiness in cities (links below), a study on Cultural leadership on Climate Change developed by Julie’s Bicycle in collaboration with The National Council of Culture and the Arts in Catalonia (CoNCA) and the International Federation of Arts Councils and Cultural Agencies (IFACCA) D’Art Report 34b: The arts and environmental sustainability - an international overview. <https://ifacca.org/en/what-we-do/sector-engagement/advocacy/arts-and-environmental-sustainability/>

**5. What are the diverse legal frameworks, trends and practices at the national and international levels that promote intervention from across the cultural ecosystem, including by cultural rights defenders and cultural practitioners, as well as women, persons with disabilities, indigenous peoples, rural people and peasants, and youth, in addressing disparate impacts and influencing decisions around climate change mitigation and adaptation? What are the challenges to such inclusivity and how are they being addressed?**

The **Paris Agreement** offers both a provocation and a call-to-action regarding approaches to heritage management. According to [World Heritage and Tourism in a Changing Climate](https://whc.unesco.org/document/139944), the Paris Agreement offers a new emphasis on preventing deforestation that will increase the importance of forest conservation efforts in World Heritage sites, their buffer zones and surrounding areas. It also highlights the need to shift from a focus on reducing disaster losses to a comprehensive management vision that includes risk assessment, adaptation planning and resilience building. This has been taken-up to great effect by Historic Environment Scotland[1], which has developed strategies for promoting the circular economy, education and behaviour change, sustaining and developing traditional building skills, sustainable procurement, and adapting to climate change (to be developed in late 2019). The **Sustainable Development Goals** addresses cultural heritage in the context of sustainable development for the first time. Target 11.4 of the SDGs calls for “strengthening efforts to protect and safeguard the world’s cultural and natural heritage” and directly reflects the World Heritage Convention; and Target 8.9 calls for the development and implementation of sustainable tourism polices that promote jobs and local culture.

**On a European level**, there are still some gaps to fill regarding clarity, alignment and level of ambition of environmental policy and objectives. By its nature, environmental policy focuses on the natural environment, and while natural heritage is within scope, cultural heritage is often not. In terms of safeguarding cultural heritage, climate change adaptation policies are starting to have an impact e.g. with risks assessments and flood protection measures. The Council of Europe has produced critical recommendations that include preventative action e.g. integrate as appropriate cultural heritage into the adaptation policies to be promoted at international climate change negotiations[2].

Despite a lack of enabling environmental policy frameworks, it is increasingly recognised the potential in leveraging cultural heritage policy for environmental benefit e.g.: The ‘[Policy document on the impacts of climate change on World Heritage properties](https://whc.unesco.org/uploads/activities/documents/activity-397-2.pdf)’ (adopted by the 16th General Assembly of States Parties to the World Heritage Convention)**.** It requires that States Parties: “ensure they are doing all that they can to address the causes and impacts of climate change in relation to the potential and identified effects of climate change (and other threats) on World Heritage properties on their territories”. The policy sets a useful context for how States Parties can encourage knowledge of climate change and its potential impacts on World Heritage properties and their values. States Parties are asked to consider site-level monitoring, mitigation and adaptation measures and establish thematic, global and regional links to understand, access, fund and implement mitigation and adaptation strategies (World Heritage and Tourism in a Changing Climate). The policy document adopted by the Paris General Assembly of the World Heritage Convention in 2015 - [Policy for the integration of a sustainable development perspective into the processes of the World Heritage Convention](https://whc.unesco.org/document/139146) - represents the need for an integrated policy and approach to nature and culture management.

**In 2012, Arts Council England** became the first cultural body in the world to make environmental action part of our funding agreements. National Portfolio Organisations are required to annually monitor their environmental impacts using the [Creative Green Tools](https://juliesbicycle.com/reporting/) (a carbon foot-printing tool developed by Julie’s Bicycle) and put in place environmental policy and action plans. They are supported by an ongoing programme of events, training, advice, resources and community-building. Collectively, these organisations have reduced energy consumption by 23% and made savings of £16.5 million.

This crucial policy intervention is supported by an Environmental Programme devised and delivered by Julie’s Bicycle which is transforming the vision of the arts. Our partnership with Arts Council England is firmly built on the shared vision of the transformative role of culture and creativity. Julie’s Bicycle supports that vision through an ambitious Environmental Programme with a strong focus on leadership, giving the arts and cultural sector agency to act on sustainability and climate change.

[1] Historic Environment Scotland [Climate Change and Environmental Action Plan](https://www.historicenvironment.scot/media/5666/hes-draft-climate-change-environmental-action-plan.pdf)

[2] [Recommendation CM/Rec(2018)3 of the Committee of Ministers to member States on cultural heritage facing climate change](https://search.coe.int/cm/Pages/result_details.aspx?ObjectId=0900001680791160)

**6. What opportunities are available for people to publicly engage in cultural life in ways that demonstrate contemporary cultural shifts in response to climate change? Are there currently visible signs of cultural change underway? What factors might impede such practice of cultural life?**

[**Season for Change**](https://www.seasonforchange.org.uk/) is the first major nationwide festival of artistic work celebrating the environment and inspiring urgent action on the future of our planet. We are currently planning Season for Change 2020, which is led by Julie’s Bicycle and Artsadmin in London, UK.

COP26 will welcome over 170 countries for the UN’s climate negotiations to discuss the Paris Agreement. All eyes will be on the UK at this extraordinary moment, an unmissable opportunity to showcase the creativity and leadership of the cultural sector on the most important issue of our time. This diverse, multidisciplinary and sustainably-produced programme aims to reach over 10 million people, and involve more than 250 artists and arts organisations.

7. In what capacities do experts from across the field of culture and climate interact and exchange knowledge at the national or international levels? For example, are experts from various cultural fields involved in relevant climate change policy? Are climate change experts engaging with the cultural sectors, and if so how?

Over 11 years, Julie’s Bicycle has built a quantitative and qualitative evidence base which shows that culture, climate and the environment are firmly bonded. We have now a creative community deeply engaged with environmental action, determined to use their full potential to help solve climate change. At Julie’s Bicycle we have identified [Seven Creative Climate Trends](https://juliesbicycle.com/wp-content/uploads/2019/10/Seven_Trends.pdf); key communities of practice that are already leveraging significant new cultural value. Sustainable work, new jobs, finance, energy, audience engagement, design and collaborations, these communities are creating a new cultural ecology fit for our changing world.

***Measures taken and recommendations***

**8. Are affected persons and groups being consulted and enabled to participate in discussions related to climate policy and climate action?**

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**10. Has your country adopted specific regulations or measures to address the negative impacts of climate change on culture and cultural rights? If so, please specify the content of such regulation and measures. Is a human rights approach taken to these questions?**

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[**2017/20 ANNUAL REPORT**](https://juliesbicycle.com/resource-acereport1718/) **- KEY FINDINGS**

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| **Annual Report Data/ Key Findings 17/18** |
| **CO2 emissions** have decreased by 35% across the National Portfolio since the programme began.  |
| **19,193 tCO2** reduction with 17% more organisations in the National Portfolio. |
| **Organisations are more energy efficient:** Direct energy consumption has been reduced by 23% since 2012/13. |
| **Organisations are increasingly financially resilient:** The ongoing drive to reduce energy consumption has led to financial savings of £16.5 million since the programme began. |
| **Organisations are experiencing benefits beyond reductions:** Environmental practice and carbon literacy are being linked to improvements in other organisational priorities, including team morale and strategic decision-making. |
| **Organisations are contributing to a new creative ecology:** The above trends drive demand for – and generate new skills and knowledge that support – clean technologies, sustainable goods and services, greener waste solutions and the emergent circular economy. A quarter of the Portfolio are now on a green energy tariff. |

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| **Achievements 17/18** |
| Energy Efficiency and Carbon Reductions between 2012/13 and 2017/18 | 23% decrease in energy  |
| 35% decrease in energy use emissions (electricity and gas).67,600 to 44,000 tCO2  |
| 7% av. annual reduction in energy use emissions (electricity and gas) |
| Increasing Resilience since 2012/13 | £16.5million saved by the reporting portfolio due to year-on-year reductions in energy use |
| 75% of NPOs find their environmental policy useful for supporting funding applications |
| Signs of a New Creative Ecology | ¼ of NPOs are now either on a green tariff or purchase their energy from a 100% renewable supplier |
| 78% of NPOs find their environmental policy useful for business planning |
| 43% of NPOs find their policy useful for new partnerships and collaborations |
| Benefits of Carbon Literacy | 65% of NPOs are producing creative work with an environmental theme |
| 70% of NPOs feel the programme positively impacts staff wellbeing |

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| **Footprint Highlights 17/18** |
| **Activity** | **Source of Impact** | **2012/13 tCO2e** | **2017/18 tCO2e** |
| Venues | Energy, water, waste and business travel  | 96,822 | 81,063 |
| Officies | Energy, water, waste and business travel  | 5,498 | 6,383 |
| Tour | Travel and transport | 242 | 109 |
| **Total** | **102,547** | **87,555** |

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| **Energy Use and Energy Costs Highlights 17/18** |
| **All reporting NPOs** | **2012/13**  | **2017/18**  | **Total Change** |
| Electricity kWh | 149,492,225  | 147,396,000 | 2,096,225‬ |
| Gas kWh | 183,582,875 | 148,297,000 | 35,285,875 |
| Electricity tCO2e | 74,168 | 51,819 | 22,349‬ |
| Gas tCO2e | 25,534 | 25,745 | -211 |
| Electricity £ | 16,444,145 | 16,213,580 | 230,565 |
| Gas £ | 5,507,486 | 4,448,910 | 1,058,576‬ |
| Number of Organisations  | 469 | 547 | 78 |

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| **Avoided Costs 17/18** | **Core Group** | **All NPOs** |
| Business as Usual costs with 2012/13 baseline | £260,883,527  | £395,129,358 |
| Costs based on 5% year-on-year savings from 2012/13 baseline | £150,008,028  | £227,199,381  |
| (Costs based on 5% year-on-year savings from 2012/13 baseline) Avoided costs 12/13-17/18  | £10,870,147 | £16,463,723 |

[**2018/19 ANNUAL REPORT**](https://juliesbicycle.com/carousel/resource-acereport1819/) **- KEY FINDINGS**

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| **Annual Report Data/ Key Findings 18/19** |
| **Organisations are making sustainable energy choices –** 54% have installed energy efficient lighting and controls and 32% of purchased electricity is on a green tariff contract. |
| **A new, creative ecology is emerging –** 47% are trailing sustainable production or exhibition methods and 30% are with banks that invest in social and environmental projects. |
| **Sustainability is powering creative expression** **–** 50% developed new creative or artistic opportunities as a result of environmental initiatives and 49% have produced, programmed or curated work on environmental themes. |
| **Business communication is changing –** 70% actively promote virtual communications technology as an alternative to travelling.. |

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| **Achievements 18/19** |
| Developing understanding and skills | 80% say environmental reporting helps better understand impacts  |
| 28% offer staff opportunities for environmental training and professional development  |
| 24% facilitating environmentally-themed activities and campaigns for local communities |
| Increasing collaboration | 35% collaborate with their peers on finding and sharing environmental solutions |
| 25% collaborate with neighbourhood or city decision makers on finding and sharing solutions to environmental issues |
| Signs of a New Creative Ecology | 38% have director or board level representatives with a specific environmental remit  |
| 47% trialling sustainable production or exhibition methods  |
| 29% with an ethical sponsorship or partnerships policy |
| Creative opportunities | 49% have produced, programmed or curated work exploring environmental themes  |
| 50% have developed new creative or artistic opportunities as a result of environmental initiatives |
| Taking action | 54% have installed energy efficient lighting and controls |
| 64% taking steps to eliminate single-use plastics |
| 29% committed to sustainable food sourcing |
| 70% actively promote virtual communications technology as an alternative to travelling |

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| **Energy** | **kWh** | **% of Total kWh** | **Cost** | **tCO2e** | **% of Total tCO2e** |
| Electricity | 192,419,000 | 51% | £21,166,090 | 59,111 | 63% |
| Gas | 185,051,000  | 49%  | £5,551,530 | 34,042  | 37%  |
| On-site Renewables | 1,907,040 | 1% | - | 0 | 0% |
| Total | 379,377,040 | - | £26,717,620 | 93,153 | - |

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|  **Potential avoided emissions and costs** |
| Potential avoided emissions and costs 2018-19 to 2021-22 | Spotlight Group | 12,300 tonnes CO2e and £0.5 million |
| Whole Group | 36,500 tonnes CO2e and £1.5 million |
| Increasing Resilience since 2012/13 | Spotlight Group | 122,100 tonnes CO2e and £6 million |
| Whole Group | 364,300 tonnes CO2e and £18.9 million |

**SPOTLIGHT DATA**

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| **Spotlight 18/19** |
| The Spotlight Programme is focused on energy management and carbon reduction and covers 30 organisations across 80 sites, some of the Art Council’s portfolio’s biggest buildings and energy users. |
| * use energy as efficiently as possible
 |
| * electrify buildings – switching from gas to heat pumps
 |
| * use green electricity (on-site, local, procured)
 |
| The Spotlight group makes up 33% of the total energy footprint of the whole reporting group – 747 organisations across approx. 1150 sites |
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**11. Are the impacts of climate policy and climate action on culture, cultural rights and human rights more broadly being assessed? What should be undertaken in future in this regard?**

[Julie’s Bicycle](https://juliesbicycle.com/) has been working in partnership with the [World Cities Culture Forum](http://www.worldcitiescultureforum.com/about) to support its member cities to understand, connect and scale-up their culture and climate change agenda.

The report, [Tackling climate change through culture](https://juliesbicycle.com/resource_hub/resource-tackling-climate-through-culture-2019/) celebrates the good practices of 14 cities within the World Cities Culture Forum membership, highlighting their creative climate initiatives across four thematic areas: policy and strategy; resource and support; partnerships and innovation; and creative programmes and campaigns.

Each case study demonstrates the power of cultural urban policy to drive creative action on climate change and the environment. This research has highlighted a number of good practice trends and opportunity areas that all cities could explore to translate their creative climate ambitions into practice. This report builds on the [Culture and Climate Change handbook](https://juliesbicycle.com/resource-wccf-handbook-2017/) – the first research report published by World Cities Culture Forum, Julie’s Bicycle and C40, which chronicled creative and cultural responses to climate change and environmental sustainability.

**13. What national, regional and international initiatives are being undertaken to address the intersections of climate change, culture and cultural rights? How effective have such initiatives been, what primary challenges have they faced, and what additional efforts should be suggested in this regard?**

The following main challenges have been identified through Julie’s Bicycle’s contribution to the [ROCK project](https://juliesbicycle.com/rock/)

**1. Links between cultural heritage conservation and environmental loss, damage and stewardship are not clearly made**

Value of heritage lost, or at risk of loss, has not yet been addressed in depth in international scientific assessments of climate change such as the reports of the Intergovernmental Panel on Climate Change, and cultural heritage is often not included in climate vulnerability assessments (accompanied by necessary policy responses at all levels, from the local to the international). In addition, climate change and environmental degradation are not necessarily recognised as key threats in cultural heritage discourse particularly on a local level – however there is international good practice, for example the World Heritage Convention.

Although the impacts of climate change on CH have been recognised, further development of specific indicators – economic, social, environmental and cultural – are needed to promote proactive and integrated management practices. For example, provide the impetus to move from reactive to proactive management and adaptation, which is essential to increase the resilience of heritage sites, embedding long-term view planning and hence more time for consultation, appraisal of alternatives, and engagement with communities.

**2. Lack of environmental frameworks which refer explicitly to cultural heritage**

There is a lack of co-ordination and alignment between environmental and cultural policy-makers and policies – globally, nationally and locally and a lack of collaboration and co-ordination between different experts, disciplines and institutions. International environmental and sustainable development frameworks increasingly making reference to cultural heritage, for example the advocacy of such bodies as United Cities and Local Governments (UCLG) for culture to become a specific pillar of sustainable development – however this doesn’t necessarily translate to national, local and organisational levels. These over-arching frameworks are critical for providing the enabling context for regional and local policy and action. For example, the international development agenda referred to culture for the first time in the 2015 Sustainable Development Goals (for example Target 11.4 calls for strengthening efforts to protect and safeguard the world’s cultural and natural heritage) and the Paris Agreement notes the importance of traditional and indigenous knowledge. There is more action needed on the national level to explicitly connect the culture and climate change agenda, demonstrating the relevance of cultural heritage, thus providing the rationale for investment and implementation on a local level. Some CH organisations are already demanding it, as demonstrated by ICOMOS’ response to the Ministerial Declaration of the UN High-Level Political Forum (2018): Is Heritage Left Behind In The HLPF Ministerial Declaration?

**3. Lack of recognition for the unique value and diversity of cultural heritage and the opportunities it represents for environmental action**

Environmental policy-makers need to better understand and recognise the nature and specifics of CH so that policy and regulations are enabling frameworks rather than perceived as restrictive or bureaucratic e.g. understanding the tensions between infrastructure improvements for energy performance and value and integrity of CH. In addition, environmental policy-makers need to better understand and recognise the opportunities which CH represents and that it is not just a casualty of climate change, it is also a source of resilience and, therefore, part of the solution. Cultural resources provide significant opportunities for engaging with and leading on issues of climate change and environmental breakdown - they are sources of data regarding human interactions with environmental change (and are thus repositories for knowledge and solutions); furthermore they are key conduits for citizen engagement and education. However, for environmental policy to be integrated optimally within CH governance and management it needs to speak to the unique position, challenges and opportunities CH assets represent. For example, generalised environmental adaption and mitigation strategies need to be applicable to a diverse range of CH, accounting for and protecting their unique cultural, social and economic values related to the authenticity and integrity of the cultural heritage site. Additionally, there may be too much focus on technocratic solutions and not enough on human-centred behavioural and cultural solutions.

**4. Insufficient resource, skills and capacity within cultural heritage to support environmental policy implementation**

It is a commonly cited challenge that there is a lack of financial resources made CH available for to cope with climate and environmental impacts and make the necessary investment in mitigation measures. In heritage sites with high vulnerabilities, costly adaptation measures are required, however, managers in charge of cultural heritage preservation do not necessarily have sufficient money, time, knowledge and expertise to undertake all required adaptation efforts. There needs to be further channels, networks and supportive bodies to disseminate scientific knowledge, education and training opportunities; raising awareness of CH management methodologies which incorporate climate and environmental adaption and mitigation; guidelines to translate environmental policies and regulations to the specifics of CH for adaption. Increased access to data but also strategies for implementation but also the benefits to cultural heritage is increasingly important to make the business case for action. Time and support from management and governance structures to make necessary resource investments.

**5. Climate and environmentally-positive action is not sufficiently considered when attributing public funds to cultural heritage valorisation activities (e.g. resourcing for World Heritage site management and climate adaptation)**

Climate and environmental adaption and mitigation measures can be costly to adopt and there is currently a lack of financial support made available by cultural and environmental public and private resources to heritage sites and actors to implement changes and support heritage valorisation. This includes provision of tax breaks and other financial incentives to encourage environmental practices. This is – at least in part - due to a lack of environmental awareness and mandate to act within funding and decision-making bodies and therefore environmental action not being included within funding calls, tendering processes, programmes and partnerships, resource and knowledge provision, or as a standing agenda item.

**6. Environmental rules for protected cultural heritage buildings are not (yet) (fully) applied and challenging due to the specific context of a renovation or adaptation endeavour**

Historic buildings can benefit from energy efficiency measures through reduced fuel bills and improved comfort levels, as well as compliance with statutory requirements such as Part L of the (UK) Building Regulations. However, rules and regulations do not necessarily account for the specifics of the site/building and in some cases, meeting the proposed standards with regulations is not possible without risking damage to the significance of the building and its fabric. Achieving an appropriate balance requires an understanding of the Regulations or rules in question and the qualities of the building. There is increasingly more information available to support CH managers in making these nuanced judgement (e.g. Historic England’s Energy Efficiency and Historic Buildings report) – however greater support and flexibility within the standards themselves is needed. Regarding collections management, it is commonly articulated that environmental controls for preservation of artefacts and historical materials need revising. Controls should aim to attain optimum conditions to protect cultural heritage, utilising technology and engineering advances effectively, whilst being as energy and resource efficient as possible – for example relaxing environmental parameters. The benefits and valorisation potential to CH (e.g. environmental and economic business case) needs to be articulated to give CH professionals the permission to trial and test new approaches.

**7. Green public procurement opportunities are neither understood nor applied by a wide range of policy makers and administrative bodies in charge of CH valorisation**

Green (and socially-responsible) public procurement enable public authorities to procure goods, services and works with a reduced impact, bringing environmental, societal and economic benefits at the local level, and can help drive the market towards sustainability. It supports the valorisation of CH through improved Corporate Social Responsibility performance, resource and energy-efficiency, improved local biodiversity, support of local economy etc. CH policy and decision-makers need to be made aware of the benefits of green procurement and ensure CH practitioners have the enabling frameworks and information to include environmental criteria and clauses within tenders and procurement policy and processes of goods and services as well as partnership agreements and contracts – for example selecting an energy contract which uses green electricity and provides accurate and consistent data to allow building/site managers to accurate manage their on-site energy.

**14. What recommendations should be made to States and other stakeholders concerning these topics?**

### **Conclusion and recommendations for environmental policy makers developed by Julie’s Bicycle**

In order to advance sustainable development through connecting and reinforcing environmental and cultural heritage policy, the following dual-approach is required: environmental policies and strategies which recognise the unique qualities and capacity of cultural heritage to mitigate environmental harm and positively contribute to environmental improvement - and furthermore - cultural policies and strategies which are aligned to environmental frameworks, notably the Paris Agreement and UN Agenda 2030 Sustainable Development Goals. Although these policy alignments are being demonstrated to various extents locally, nationally and internationally (see aforementioned case studies), there remains much more to be done and hence considerable untapped potential.

Below is an initial set of conclusions and recommendations for policy makers focussed on developing environmental policies which support the resilience and sustainability of cultural heritage and create an enabling context for it to thrive and drive action in a changing climate.

**Conclusion 1: Environmental policies and regulations need to be aligned and consistent vertically and horizontally across government levels, structures and departments.**

Environmental policies and regulations need to be consistent and reinforced vertically within different levels of government (e.g. international to local, political to administrative) and horizontally (across departments, covering economic, social, environmental and cultural thematic areas) so that policies are clear, aligned and coherent. This will create the context for the CH community to better recognise the interconnecting and mutually reinforcing sustainable development agenda, whilst receiving a clear steer on environmental policy and regulatory requirements.

Recommendations:

· EU policy-makers should seek to harmonize international and national (regional and local as appropriate) environmental policy and regulatory frameworks, addressing inconsistencies and creating platforms for dialogue and cooperation. In practice, this should be conducted bilaterally, e.g.:

o Local government policy-makers should integrate national sustainable development policies into urban and rural planning and management.

o National and international policy-makers should regularly survey local environmental policy to learn from innovative and dynamic grassroots case-studies.

· Create the co-ordinating structures for policy-makers to work interdisciplinary and collaboratively to foster synergies between Conventions and ensure policy is mutually-supportive, reducing fragmented environmental governance. This will support urban planning, for example, to be developed in a holistic manner, rather than focusing on specific sectoral issues.

**Conclusion 2: Environmental policies and regulations need to be clear, specific and relevant to cultural heritage.**

Environmental policy and regulations should enable an integrated management of cultural and natural values; support the resilience of heritage sites via their financial management, good governance, and civic and community function; and ultimately protect cultural heritage sites against changing environmental conditions – for current and future generations. To support the uptake of environmental policy and regulation within cultural heritage, the narrative and business case needs to be clear, tailored and relevant to CH, recognising its unique qualities and capacity.

Recommendations:

· Environmental policy and regulations should permit a degree of flexibility as they apply to CH – even granting exemptions when necessary - accounting for specific conditions and challenges e.g. limitations in altering building fabric of historic buildings. In some cases, environmental policy measures could be considered as general guidance, as the provisions will not necessarily apply to all CH sites/properties - however mechanisms will need to be put in place to ensure they are applied, where relevant.

· Policy-makers should work with CH bodies to provide resources and guidance which accompany (new) environmental policy and regulation - demonstrating the value to CH, case-studies of good practice, advice on implementation; as well as any necessary adaptions e.g. less stringent/more nuanced requirements. This will support design of innovative solutions fit for specific situations.

· Policy and decision makers should develop and promote platforms for exchange of expertise at EU, national and local levels (e.g. seminars and conferences) in order to: encourage dialogue between cultural heritage experts and environmental professionals in order to improve understanding of the requirements of both sectors and agree on common objectives.

· Policy frameworks should recognise the inherent potential of heritage sites for reducing environmental disaster risks and supporting biological diversity, ecosystem services, social cohesion and dissemination of traditional knowledge. This will support the case for investment in environmental protection.

· Policy-makers should work with CH bodies to establish advocacy programmes to engage and raise awareness of the values and protection needs of CH in a changing climate, targeted at site managers, tourists and local communities.

**Conclusion 3: Policy and decision-makers need to ensure environmental adaption and action are supported through investment and capacity-building strategies.**

The lack of dedicated financial support, as well as appropriate knowledge and skills, are commonly-cited barriers to engaging heritage managers with environmental action. Providing opportunities for training and access to resource will support CH in improving organisational resilience in the context of a changing climate – whilst helping them leverage economic development opportunities (improved resource efficiency, investment in infrastructure, fundraising etc.), social development opportunities (improved reputation, community engagement, new public, private, academic, third-sector relationships etc.) and improved governance (proactive and long-term planning and decision-making, advocacy and leadership).

Recommendations:

· Policy-makers should work with CH bodies to raise awareness of the downstream benefits that upstream investment in cultural heritage can bring across a wide range of policy areas – disseminating good practice case-studies to make the business-case.

· Policy-makers should work with CH bodies to provide specific funding sources for CH actors to implement environmental policy and invest in environmental improvements.

· Policy and decision-makers should invest in a permanent science-policy interface, improving the analytical capacity and disseminating environmental information, data and knowledge – integrating scientific analysis in deliberation, and promoting the inclusion of Climate Change Scientists in CH bodies (as demonstrated in Historic Environment Scotland).

· Policy and decision-makers should work with CH bodies to develop environmental education and capacity-building programmes for CH practitioners and site managers; and create support structures (e.g. networks, fora, working groups) covering specific sustainable development issues such as promoting biodiversity, sustainable mobility, local entrepreneurship, renewable energy and capital development etc.

· Policy and decision-makers should research and identify financial mechanisms to encourage inward investment e.g. public and private investment in sustainable development projects that foster local cultural and creative development and safeguard intangible heritage.

**Conclusion 4: Policy need to be developed through consultation, collaboration and co-production, engendering environmental buy-in and fit-for-purpose policy frameworks.**

Governance is evolving from a state-centric system toward more open participatory systems with decision-making and budgets devolved to regions, cities and citizens. In order to facilitate mutually-reinforcing cultural and environmental policy frameworks, the policy-making process must be interdisciplinary and deliberative. This means empowering and involving participants from respective fields, as well as all stakeholders and rights holders, including local communities and indigenous peoples, demonstrating how fundamental environmental action is to cultural heritage and persuading heritage professionals and researchers to acknowledge interconnected social, cultural, environmental and economic domains.

Recommendations:

· Policy-makers should actively consult diverse CH practitioners on environmental policy so that it reflects CH inputs and needs, specific challenges and includes the appropriate caveats whilst engaging other skills and knowledge, e.g. indigenous philosophy, traditional building methods and materials, nature-based solutions.

· Policy and decision makers should instigate interinstitutional coordination mechanisms for the systematic assessment of the environmental, social, economic and cultural impacts of proposed initiatives, supported by effective monitoring through ongoing data collection and against agreed performance indicators.

· Policy and decision makers should further involve afore mentioned stakeholder groups in policy evaluation and feedback in order to continue dialogue, respect the place-based knowledge of local communities and make adjustments where necessary.

**Conclusion 5: Environmental policies and strategies need to be evidence-based, working with CH sites to create feedback loops, collecting and disseminating information and insights.**

The environmental opportunities and challenges represented by cultural heritage and the interdependencies between natural and cultural heritage continue to evolve and be understood. In addition, the changing nature of climate and environmental degradation needs to be understood in the context of adaption and investment within CH. Policy needs to be science and evidence-based supporting cultural heritage professionals, funders and investors to understand the opportunities, challenges, barriers and risks of inaction.

Recommendations:

· Decision-makers should work with CH bodies and sites to invest in monitoring systems which increase risk-preparedness and provide the case for proactive maintenance and anticipatory adaption, allowing more time for consultation, the discussion of alternatives, and long-term planning.

· Climate vulnerability assessments should be included in the “Format for the nomination of properties for inscription on the World Heritage List”; there is a section for factors affecting the property that includes “Environmental pressures” (read [more](https://whc.unesco.org/en/nominations/)), as well as further national and regional heritage recognition programmes.

· Climate vulnerability assessments should be included in as part of Heritage Management Plans.

· The International Panel on Climate Change (IPCC) should include and fully integrate cultural heritage in all future assessment reports so that it can be leveraged as sites for data, understanding and solutions.

· Decision-makers should resource and advocate for networks and platforms which circulate environmental data and evidence to CH bodies and institutions.

Also

1. Explore the feasibility of creating a central coordination function that could provide information or resources to support national and regional networking and/or hub development.
2. Identify the level of interest and commitment by potential key partners to support the development of such an international information and resource service either in an advisory or financial capacity.
3. Identify strategic regional and national partners that could assist in resource development and delivery.
4. Investigate the potential to develop a shared understanding of the basis for measuring environmental impacts thereby allowing for aggregation and analysis, tracking of progress on reducing those impacts and comparison of environmental performance. A shared methodology and tools would enable efficiency and avoid duplication; important given limited resources and expertise.
5. Develop and distribute material that would build environmental literacy and data to understand environmental impacts and develop international codes of practice which can sit alongside social and financial data.
6. Build on the principles of partnership and collaboration both as a community of arts councils and ministries of culture, and with external strategic bodies committed to addressing sustainability challenges such as the C40 initiative, United Nations, governments and, where appropriate, the corporate sector.

**ABOUT JULIE’S BICYCLE -** [**https://juliesbicycle.com/**](https://juliesbicycle.com/)

Julie’s Bicycle is a not-for-profit founded by the UK music industry, now powering climate action across the global cultural community.

**We believe that:**

* The climate crisis is a cultural crisis that will only be solved peacefully if ambitious change is led by citizens prepared to make every day climate positive choices – climate votes, life-style choices, local action. The climate crisis needs to be understood as relevant to, and actionable by all.
* Culture is a critical solution that has been neglected. The arts and creativity can move hearts and minds, shape tastes and champion life-styles at the same time as tackling impacts; as such they are a vital resource.

**Our objectives:**

* To ensure culture meets the climate challenge.
* To use culture to advocate for ambitious climate action

**What we bring**

Community

* Our professional community of thousands of creative companies from all over the globe, from multinationals to micros
* Thousands of artists and cultural professionals - all levels, many disciplines
* Cultural and creative networks across the world
* National/city cultural funding bodies

Expertise, Reach, Reputation

* Considered a (the) leading company bridging culture/climate action globally (over 2 million downloads from almost every country on earth)
* Globally used carbon calculators for cultural and creative activities (5000 current organosations), a unique global dataset, and understanding of sector-led leadership
* Largest resource library of evidence and application - ‘How-To’ make culture sustainable - (research and analysis, guides, SBTi’s, circular economy, climate/cultyral policy) anywhere in the world
* Pioneered many of the practices and frameworks now being adopted internationally (carbon tools, policy, sustainable cultural practice)
* Highly skilled and expert team
* Internationally recognised specialisms (including leadership)

Governance

* An established and wsell-managed charity with 13 years of successful trail-blazing, a stable team and steady growth
* Strong leadership board of creative industry, legal, financial, community and climate experts (including 2 IPCC authors)

**Our Track Record**

Over a decade, Julie’s Bicycle has worked across the cultural internationally and has:

* Created tools and intelligence to grow environmental literacy across the arts and culture, including the Creative Green Tools, the world’s largest carbon dataset for culture alongside wider value metrics (well-being, creative content, action-tracking). 5,000 engaged companies across 50 countries actively tracking and managing their impacts.
* Generated new knowledge, expertise and skills. We have created the largest global online library of action-focused guides, resources and case studies, from festival energy impacts to science-based targets for buildings, biodiversity in cultural spaces to museums and stewardship, campaigns and artistic work.
* Trained and mentored hundreds of international cultural and creative leaders working in over 25 countries. Our training programmes embed environmental principles at the heart of strategic thinking, policy and planning.
* Partnered with Arts Council England since 2012, the only national funding body to peg climate action and carbon emissions to funding contracts This has produced a 35% decrease in CO2 emissions, 23% energy consumption reduction, financial savings of £16.5 million.
* Delivered science-based target advice and software for 30 large institutions (pilot for roll out).
* Worked with the biggest creative brands, including Universal Music and Live Nation alongside theatres, opera houses, galleries and museums (see the appendix for a list of current partners).
* Evidenced improvements in environmental impacts and carbon reduction (see appendix for full details).
* Created and curated a range of other programmes including the international Creative Climate Cities programme with World Cities Culture Forum (see appendix) and the Creative Climate leadership programme whose impacts include new businesses, skills, campaigns, and content.
* Developed many fruitful partnerships and collaborations both within the creative community and with HEIs and the wider environmental sector (EU, C40, CIFF, ICLEI, IFACCA, UN etc). We are deeply connected to this new field of cultural practice.